

**IDEATIONAL MEANING AND THEMATIC ANALYSIS ON CHILDREN'S
SONGS IN *BARNEY "DANCING AND SINGING" SERIES***



**In partial fulfillment of the requirements for the strata 1 degree in Linguistics English
Department of Diponegoro University**

**Submitted by:
WAHYU DWI S
A2B006095**

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
2010**

PRONOUNCEMENT

The writer states honestly that this thesis is compiled by herself without taking the results from other research in any university both S1 degree and in Diploma.

In addition, the writer ascertains that she does not take the material from other publication or someone's work except for references mentioned in bibliography.

Semarang, 30 June 2010

Wahyu Dwi S

APPROVAL

Approved by

Academic Advisor

Drs. Mualimin, M.Hum
NIP. 1961111101987101 001

ACCEPTANCE

Accepted by
Strata-1 Thesis examination Committee
English Department
Faculty of Humanities, Diponegoro University
On
Day: Wednesday
Date: August 11th 2010

Chairman,

DR. Nurhayati, M.Hum
NIP.19661004 199001 2001

First Member,

Drs. Mualimin, M.Hum
NIP. 1961111101987101 001

Second Member,

Dra. Wiwik Sundari, M.Hum
NIP. 19590607 199003 2001

MOTTO AND DEDICATION

Realistis adalah berbuat yang terbaik pada titik dimana kamu berdiri dan
Jangan pernah mendahului nasib!

(Andrea Hirata, Sang Pemimpi)

Saya mendengar saya tidak tahu

Saya melihat saya tahu

Saya mencoba saya mengerti.

(Chinese proverb)

Dedication

This thesis is dedicated for:

My beloved Parents

ACKNOWLEDGEMENT

Alhamdulillahirabbil alamin, thanks to Allah, SWT for the blessing love so that the writer can finish writing this thesis.

The writer would like to express the deepest gratitude to Drs. Mualimin, M.Hum as the writer advisor for his time, his suggest, and his patience in helping the writer to write this thesis until it was done.

The writer would also like to express her gratitude to the following people who helped her in writing this thesis:

1. Prof. Dr. Nurdien HK, MA.as the Dean of Faculty of Humanities.
2. Dra. Deli Nirmala, M.Hum as the Head of Linguistics Section.
3. Drs. Widodo Ass, M.Ed as the writer's supervisor.
4. All lectures and staff of Faculty of Humanities.
5. My beloved parents for their love and patience.
6. My brother Arif, and my sister Eny.
7. My grandpa. I hope you always be healthy so you can see me finish my study.
8. Madame Titin, my French teacher, for her suggestion and her patience.
9. My friends: Dian, Nyit-Nyit, Iza, Mbak Dani, Mbak Eka, Reny, Shella, Butet, Mbak Linda (thanks a lot for your time, your suggestion and lending me your book), Mbak Devi (thanks for checking my grammar).
10. All of my friends that can not be mentioned one by one.
11. My favorite authors for giving me inspiration, spirit, and entertainment with your amazing books.

Semarang, 14 June 2010

The writer

CONTENTS

TITLE	i
PRONOUNCEMENT	ii
APPROVAL	iii
ACCEPTANCE.....	iv
MOTTO AND DEDICATION.....	v
ACKNOWLEDGEMENT.....	vi
CONTENTS.....	vii
LIST OF TABLE.....	ix
ABSTRACT.....	x
CHAPTER I (INTRODUCTION)	

A. Background of the Study.....	1
B. Scope of the Study.....	3
C. Aims of the Research.....	3
D. Previous Study.....	3
E. Underlying Theory.....	4
F. Methodology.....	5
G. The Writing Outline of The Report.....	6
 CHAPTER II (REVIEW OF THE LITERATURE)	
A. Systemic Functional Grammar.....	8
B. Language Metafunction.....	8
C. Transitivity System.....	9
1. Framework of Transitivity System.....	9
2. Types of Processes.....	10
3. Extra Participants and Causation.....	15
4. Types of Circumstances.....	16
D. Theme and Rheme.....	21
1. Types of Theme.....	21
2. Theme and Mood.....	24
3. Thematic Equative.....	25
4. Predicated Theme.....	25
5. Clause as Theme in a Clause Complex.....	25
6. Multiple Theme.....	26
E. Thematic Development.....	26
 CHAPTER III (RESEARCH METHOD)	
A. Type of the Research.....	27
B. Data and Source.....	27
C. Method of Collecting Data.....	28
D. Population and Sample.....	28
E. Method of Analyzing Data.....	29
 CHAPTER IV (DATA ANALYSIS)	
A. Transitivity System.....	31
B. Ideational Meaning.....	43
C. Theme and Rheme.....	58
D. Thematic Development.....	66
 CHAPTER V (CONCLUSION).....	
71	
 BIBLIOGRAPHY.....	
73	
 APPENDIX	

LIST OF THE TABLE

Table 1	: Table of Transitivity System.....	32
Table 2	: Table of Material Process according to the amount of participant.....	33
Table 3	: Table of type of Material Process.....	33
Table 4	: Table of Material Process.....	34
Table 5	: Table of Mental Process.....	36
Table 6	: Table of Attributive Process.....	38
Table 7	: Table of Identifying Process.....	39
Table 8	: Table of Circumstantial Element.....	40
Table 9	: Table of Ideational Meaning.....	44
Table 10	: Table of Theme and Rheme.....	58
Table 11	: Table of Topical Theme.....	59
Table 12	: Table of Textual Theme.....	61
Table 13	: Table of Theme and Mood.....	63

ABSTRAK

Lagu merupakan salah satu media dalam komunikasi. Di dalam lagu terdapat berbagai makna. Penelitian ini bertujuan untuk mengkaji makna-makna dalam lagu khususnya lagu anak-anak dalam serial *Barney "Dancing and Singing Series"*. Selain itu, penulis juga dapat menunjukkan bagaimana makna-makna ini direalisasikan dalam klausa-klausa. Disamping itu, penulis juga menganalisis *thematic development* dari 2 lagu yang berjudul *Barney* dan *I Love You* sehingga dapat diketahui bagaimana penulis lagu mengembangkan temanya. Dalam menganalisis makna ini, penulis memakai teori Functional Grammar yang diperkenalkan oleh M.A.K Halliday (1985).

Penelitian ini merupakan penelitian kualitatif. Dalam mengumpulkan data penulis menggunakan metode *Simak Bebas Libat Cakap (SLBC)* sedangkan dalam menganalisis data penulis menggunakan teknik *referential identity* dan teknik *Bagi Unsur Langsung*.

Hasil dari penelitian ini menunjukkan bahwa dalam album ini terdapat 115 klausa. Makna ideasional yang terdapat dalam serial ini antara lain: *friendship, desire, admiration*, dll. Di dalam mengembangkan temanya penulis lagu menggunakan dua pola, yaitu *re-iteration* dan *zig-zag*.

CHAPTER I

INTRODUCTION

In this chapter the writer presents the background of the study, the scope of the study, the aims of the study, the previous study, the underlying theory, the methodology, and the writing outline of the report.

A. Background of the Study

Language has very important roles in human life as language has many functions. Many people consider that language is used to communicate with other people. In addition, language has other functions such as to express feelings or experiences and to share it with other people. People can express their feeling in many ways, either spoken or written.

One of the linguistics studies that learn language from its function is Systemic Functional Grammar, introduced by Halliday (1994). According to Gerot and Wignell (1994: 6), functional grammar learns how the meanings are realized in a text. Functional grammar explains three metafunctions. Those are interpersonal, ideational, and textual.

In this research the writer would like to analyze the ideational meaning of children's songs and thematic analysis taken from *Barney "Dancing and Singing"* series album.

The writer chooses children's songs because it has many functions. Songs can be used as learning media such as to ease children to remember the alphabet, daily name, and etc. Children's song is not simple as people thought as children's songs are made as learning and an attractive playing media. Thus, by analyzing children's songs through functional grammar the writer can find out the focusing of children's songs, whether it is focused on activities or entities. By conducting this research, the writer can describe the children's songs and its meaning from functional grammar point of view. The writer can figure out whether the ideational meanings of children's songs are monotone or not. In this research, the writer limits on analyzing the data without changing the lyrics of the songs.

The writer chooses *Barney "Dancing and Singing"* series because dancing and singing are attractive activities for children. Furthermore, Barney is a popular character among the children.

Analyzing ideational meaning is started with transitivity system. By analyzing songs through transitivity system, the writer wants to find out why particular process appears dominantly in children's songs. Thus, the writer can present the concern of children's songs and its meaning. By analyzing it through ideational meaning the writer can find out the meanings found in children's songs and how it is being realized by the song writer.

In addition, commonly, there are some repetition lyrics in children's songs. In this series, however, there is one song that has no repetition on its lyrics. The song is entitled *Barney*. Therefore, the writer wants to describe the difference in thematic development between *Barney* and *I Love You* songs that contain repetition lyrics. Then, by analyzing it through thematic development, the writer can find out how the writer develops the song themes as the songs are dedicated to children where the use of language is still simple.

Here, the writer intends to analyze the lyrics on a song as a representation of meaning and compiles this Thesis "Ideational Meaning and Thematic Analysis on Children's Songs in *Barney Dancing and Singing Series*".

B. Scope of the Study

The scope of the study of this research is that the writer intends to analyze the ideational meaning on children's songs in *Barney "Dancing and Singing"* series by using transitivity system and the thematic development by Theme and Rheme.

C. Aims of the Research

1. to describe the processes that appear in children songs by identifying the process that occurs in each clause and explain the dominance of particular process.
2. to identify the ideational meaning of children's songs.
3. to present the thematic development.

D. Previous Study

Analysis on Transitivity System had been conducted by some students of Faculty of Humanities in Diponegoro University. They are Ulfatun Nadhifah who analyzes *Thematic Interpretation of Child Songs in Album Children Favorite Songs Vol.2* and Susi Wigati who analyzes the *Ideational Meaning pada lirik lagu Breakaway, I Believe I Can Fly, We Will Not Go Down, and White Flag*. In this research, Susi Wigati more focuses on describing how the meaning of those four songs is being realized. Those four songs have the same meaning but it is realized in different way while Ulfatun Nadhifah illustrated thematic interpretation and explained how the messages were organized.

In this research, the writer not only analyzes the transitivity structures but also explores the ideational meaning, and thematic development on children's songs in *Barney "Dancing and Singing"* series. It is different from the previous research as the writer more focuses on describing the concerns of children's songs and its function, explaining the ideational meaning and describing the thematic development of the songs.

E. Underlying theory

In this research, the writer uses the functional grammar theory that is introduced by Halliday (1994). Besides that, the writer also uses Gerot and Wignell (1994) because they simplify the complicated books by Halliday so the writer can understand the theory better. Thus, the writer quotes more from Gerot and Wignell. Gerot and Wignell also add one process in Transitivity that is Meteorological Process.

Ideational meanings are meanings about phenomena-about things (living and non-living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings. Ideational meanings are influenced by the field of discourse. These meanings are realized into Transitivity System. According to Suzanne(1994:229), in analyzing transitivity system, it is concerned with describing three aspects:

1. Process. It is expressed through verbal group
2. Participant. it is expressed through nominal group
3. Circumstances. It is expressed through adverbial group or prepositional phrases.

In English, Theme can be defined as that or those element(s) that come(s) first in the clause. Rheme is the rest of the clause (Gerot and Wignell, 1994: 103).

F. Methodology

In conducting the research the writer uses primary data. The data are taken from children's songs in *Barney "Dancing and Singing"* series which contain 9 songs. The writer collected the data individually and from the original data. Then, the data is directly taken

In this research, the population is the 9 songs in CD entitled *Barney "Dancing and Singing"* series.

The samples of this research are the clauses in songs taken from *Barney "Dancing and Singing"* series. In taking the samples the writer uses total sampling techniques.

In presenting the data the writer uses non-participant observation (simak bebas libat cakap) techniques as the writer do not participate directly. Then, it will be continued with

“catat” technique followed with taking notes in cards or (disk if using computer technology)

The writer uses a descriptive qualitative method in this research as the method explains the data systematically and accurately. To support the analysis, the writer will discuss the frequency of each process and circumstances appear in songs.

In analyzing the data the writer uses referential identity methods and the segmenting immediate constituents technique.

G. The Writing Outline of the Report

In this thesis, the writer presents this thesis into 5 chapters to create systemic writing. Those 5 chapters then are organized as follow:

CHAPTER I : INTRODUCTION

It consists of Background of the Study, Scope of the Study, Aims of the Research, Underlying Theory, Previous Study, Methodology, and the Writing Outline of the Report.

CHAPTER II : REVIEW OF THE LITERATURE

It consists of Systemic Functional Grammar, Language Metafunction, Transitivity System, Theme and Rheme, and Thematic Development.

CHAPTER III : RESEARCH METHOD

It consists of Type of Research, Data and Source, Method of Collecting Data, Population and Sample, and Method of Analyzing Data.

CHAPTER IV : DATA ANALYSIS

It consists of Transitivity System, Ideational Meaning, Theme and Rheme, and Thematic Development.

CHAPTER V : CONCLUSION

CHAPTER II

REVIEW OF THE LITERATURE

In this chapter, the writer presents the framework of Systemic Functional Grammar, Language Metafunction, Transitivity System, Theme Rheme, and Thematic Development.

A. Systemic Functional Grammar

According to Gerot and Wignell (1994: 6), functional Grammar attempts to explain language in actual use and focus on text and their contexts. Functional grammar concerns not only with structure but also how those structures construct meaning. In Functional grammar, clause is the most important unit rather than sentences.

B. Language Metafunction

In Functional Grammar, Halliday (1994) describes three metafunctions of language. Those are:

1. Ideational meaning or clause as representation. Representational meaning means what the clause is about (Halliday and Mattiessen, 1994:309). This meaning is influenced by the field of discourse and realized through wording by Transitivity system
“The field of discourse refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component” (M.A.K Halliday and Hasan, 1985:12).
2. Interpersonal meaning or clause as exchange. It is expressed by mood structures. It deals with what the clause is doing as a verbal process between speaker/writer and audience (Halliday and Mattiessen, 1994:309). This meaning is influenced by the tenor of discourse
3. Textual meaning or clause as message. Theme structures express the organization of the message. It learns how the clause relates to the surrounding discourse, and to the context of situation (Halliday and Mattiessen, 1994:309). Textual meaning is influenced by mode of discourse.

C. Transitivity System

1. Framework of Transitivity System.

Transitivity system is the overall grammatical resources for construing goings on (Martin, Mattiessen, Painter, 1997:100). According to Suzanne (1994:229), in analyzing transitivity system, it is concerned with describing three aspects of the clause:

a. Process

Process is realized in the verbal group of the clauses.

b. Participants

It is realized in the nominal group of the clauses. It is the doer of the action.

c. Circumstances

Circumstantial meanings are expressed through adverbial groups or prepositional phrases.

In transitivity system processes are the central while the Participants and Circumstances are incumbent upon the processes. There are six different types of processes identified by Halliday (1985). Then, Gerot and Wignell add one process that is meteorological process.

2. Types of Processes

a. Material Process

Material process: process of doing and happening.

According to Halliday and Mattissen (1994:184), there are two types of material process:

- 1) Creative type, where the outcome is the coming into existence of the Actor or the Goal (Halliday and Mattissen, 1994:184).

	They	build	an apartment	
Actor	Pr: Material	Goal		

- 2) Transformative type, where the outcome is the change of some aspect of an already existing Actor or Goal (Halliday and Mattiessen, 1994:185).

	I	fried	an egg	
Actor	Pr: Material	Goal		

According to Gerot and Wignell (1994:64), actor is the entity who or which does something. Goal is the entity to which the process is extended or directed. Range is the element that specifies the scope or domain of the process.

	"She	dropped	a curtsy".	
Actor	Pr: Material	Range		

(Gerot and Wignell, 1994:64)

Beneficiary: is the one to whom or for whom the Process is said to take place (Gerot and Wignell, 1994:63). There are two kinds of beneficiary. Those are Recipient and Client.

Recipient is the one to whom goods are given. Client is the one for whom services are provided (Gerot and Wignell, 1994:63). Here are the examples which are taken from Gerot and Wignell, (1994:64):

	"I	sold	the car	to John".
Actor	Pr: Material	Goal	Recipient	

	"They	threw	a farewell party	for Jane".
Actor	Pr: Material	Goal	Client	

The following is the distinction of material process according to the amount of participants, according to Halliday and Mattiessen (1994:184):

- 1) Middle or intransitive process: if there is only one participant.
- 2) Effective or transitive process: if there are two (or more) participants.

	Maya	carries	her suitcase	onto the plane
Actor	Pr: Material	Goal		

b. Mental Process: Process of sensing.

There are four types of mental process according to Halliday and Mattiessen (1994):

- 1) Perceptive: perceiving through five senses, e.g.: see, hear.
- 2) Cognitive: process of thinking such as think, believe, know, and understand.
- 3) Desiderative: e.g.: want, wish, would like.
- 4) Emotive: e.g.: like, fancy, love, adore.

Mental process can be probed by answering the question “what do you think/feel/know about x?”

Senser is the one that ‘senses’-feels, thinks, wants, etc. (Halliday, 1994: 201).

Phenomenon is that which is felt, thought, wanted or perceived (Halliday, 1994:203).

“He heard a faint sound”.

Senser	Mental:	Phenomenon	
	Perceptive		

(Thompson, 1996:85)

c. Behavioural Process

Behavioural process is process of physiological and psychological behavior like breathing, dreaming, snoring, smiling, hiccupping, looking, watching, listening, and pondering (Gerot and Wignell, 1994: 60).

The participant is called behavior who is typically conscious being. It can have another participant like Range that is a restatement of the process. In behavioural process, range names the behavior enacted. Here are the examples of Behavioural Process taken from Gerot and Wignell (1994:61):

“He snores loudly”

Behavior	Pr:	Circ. Manner	
	Behavioural		

“He heaved a great sigh”

Behavior	Pr:	Range	
	Behavioural		

d. Verbal process

Verbal process is process of saying or more accurately, of symbolically signaling. This is realized by two distinct clauses: the projecting clause that encodes a signal source (sayer) and a signaling (verbal process) and the other (projected) clause realizing what was said. Here, the projected clause and the projecting clause are analyzed in their own right (Gerot and Wignell, 1994:62).

Participant who does the act of ‘saying’ is called Sayer. According to Gerot and Wignell (1994:62), receiver is the one to whom the verbalization is addressed. Target is one acted upon verbally (insulted, complimented, etc). Range/verbiage: a name for the verbalization itself

Dian	said	I	don’t like	running.
Sayer	Pr: Verbal			
Senser	Pr: Mental :	Phenomenon		

	Affect		
--	--------	--	--

	“John	told	Jenny	a rude joke.”
Sayer	Verbal	Receiver	Verbiage	

(Gerot and Wignell, 1994:63)

	“Keating	slurred	Howard”
Sayer	Verbal	Target	

(Gerot and Wignell, 1994:63)

In verbal process, the sayer can be unconscious being as in this example which is taken from Gerot and Wignell (1994:62):

	“The sign	says	’No Smoking”
Sayer	Pr: Verbal		
	Pr:Material		

In functional grammar, material process, mental process, behavioural process, and verbal process are categorized into Non-Relational Processes that is process of doing.

The following are attributive and identifying processes that categorized into Relational Process that is process of being and having. Relational clauses serve to characterize and to identify. The verbs that occur most frequently as the process of a ‘relational’ clause are ‘be’ and ‘have’. Here is the table of principal categories of ‘relational’ clause, taken from Halliday and Matthiessen, 1994:216:

	Attributive	Identifying
	‘a is an attribute of x’	‘a is the identity of x’
(1) intensive ‘x is a’	Sarah is wise	Sarah is the leader; the leader is Sarah
(2) possessive ‘x has a’	Peter has a piano	The piano is Peter’s; Peter’s is the piano
(3) circumstantial ‘x is at a’	The fair is on Tuesday	Tomorrow is the 10th; the 10th is tomorrow

e. Attributive process

According to Gerot and Wignell(1994:67) attributive process is a process of assigning a quality. In attributive process, the participants are Carrier and Attribute. Carrier is the entity that ‘carries’ the attribute (Thompson, 1996:87). Attribute is the quality assigned toward the carrier.

Yasmin	is	a good swimmer.
Carrier	Pr:	Attribute
	Attributive:intensive	

f. Identifying process

It is a process that establishes an identity (Gerot and Wignell, 1994:67). One entity is being used to identify another: 'x is identified by a' or 'a serves to define the identity of x' (Halliday and Mattiessen, 1994: 227). In identifying process, the participants are Token and Value.

Token is the identified or the entity to which an identity is addressed while Value is the identifier or the identity attached toward the identified.

	Lionel Messi	may be	the finest living football player
Token	Pr: identifying:	Value	
	int.		

g. Existential Process:

According to Gerot and Wignell (1994:72), it is a Process of existence.

These represent that something exists or happens.

There 's a book on the table.

Existential	Existent	Circumstance: place	
-------------	----------	---------------------	--

h. Meteorological Processes

It 's cold.

Meteorologica
1

3. Extra Participants and Causation

According to Gerot and Wignell (1994:76), in many processes type, we can find that there is the possibility of the Process being initiated externally such as in Material Process

"The devil	made	me	do	it"
Initiator			Goal	
	Material			

(Gerot and Wignell, 1994:76)

In Material process the third participant is called initiator. In Attributive Process the additional participant is called the Attributor, for example(Gerot and Wignell, 1994:76):

"She	drives	me	crazy"
Attributor	Attributive	Carrier	Attribute

(Gerot and Wignell, 1994:76)

In Identifying Process:

"They	called	me	Bruce"
Assigner	Id:	Value	Token

(Gerot and Wignell, 1994:76)

Here, the additional participant is called Assigner. In Mental Process, inducer is the additional participant, for example:

“She		made	me	rethink	my attitudes”
Inducer	Mental			Phenomenon	

(Gerot and Wignell, 1994:76)

4. Type of Circumstances

Circumstances essentially encode the background against which the process takes place (Thompson, 1996:104). Halliday and Mattiessen (1994) divide circumstances into 9 types:

a. Extent

According to Halliday and Mattiessen (1994:262), the interrogative forms for extent for example: *how far? how long? how many?* (measure units).

b. Location

The common interrogatives of Location are *where? when*. Table below is the Circumstantial of extent and location

	Spatial	Temporal
Extent	Distance	Duration
(including interval)	Walk (for) seven miles	Stay (for) two hours
	Stop every ten yards	Frequency
		Knock three times
Location	Place	Time
	Work in the kitchen	Get up at six o'clock

(Halliday and Mattiessen, 1994:264)

c. Manner

Manner construes the way in which the process is actualized (Halliday and Mattiessen, 1994:267). Manner consists of four categories:

1. Means

It is typically expressed by a prepositional phrase with the preposition *by* or *with* (Halliday and Mattiessen, 1994:267).

“*He wrapped the parcel expertly and tied it with string*” (Thompson,

1996:106).

2. Quality

Quality is expressed by an adverbial group, with –ly adverb as Head (Halliday and Mattiessen, 1994:268).

“He wrapped the parcel expertly and tied it with string “ (Thompson, 1996:106).

3. Comparison

Comparison is typically expressed by a prepositional phrase with like or unlike, or an adverbial group of similarity or difference (Halliday and Mattiessen, 1994:268), for example: *He runs like a light*.

4. Degree

Degree is typically expressed by an adverbial group with a general indication of degree (Halliday and Mattiessen, 1994: 268).

“As a writer of short-stories for adults, she has worked a great deal with these themes” (Halliday and Mattiessen, 1994: 269).

d. Cause

The circumstantial element of Cause construes the reason why the process is actualized (Halliday and Mattiessen, 1994: 269). Cause consists of three subcategories.

1. Reason

It has the same sense of ‘because, for example:

“is it worst because of your asthma?”

(Halliday and Mattiessen, 1994: 269).

2. Purpose

It represents the purpose for which an action takes place-the intention behind it (Halliday and Mattiessen, 1994: 270).

“Do you fancy coming for a drink?” (Thompson, 1996:106).

3. Behalf

The circumstantial Behalf are expressed by prepositional phrase with *for* (Halliday and Mattiessen, 1994: 270).

I have a novel for my sister.

e. Contingency

This circumstance specifies an element on which the actualization of the process depends (Halliday and Mattiessen, 1994: 271). There are three subcategories:

1. Condition

Circumstantial of condition is expressed by prepositional phrases with complex preposition *in case of, in the event of, on condition of*; for example:

“Get back to the bedroom and change the clothes in case of bloodstains” (Halliday and Mattiessen, 1994: 271).

2. Concession

It construes frustrated cause, with the sense of ‘although’ (Halliday and Mattiessen, 1994: 272).

“Despite his exhaustion, he hauled himself over the wall” (Thompson, 1996:106).

3. Default

It has the sense of negative condition - ‘if not, unless’ (Halliday and Mattiessen, 1994: 272).

f. Accompaniment

It is a form of joint participant in the process and represents the meanings ‘and’, ‘or’, ‘not’ as circumstantial (Halliday and Mattiessen, 1994: 272).

She got on the plane with her parents.

g. Role

Role construes the meaning ‘be’ and ‘become’ circumstantially (Halliday and Mattiessen, 1994: 274). There are two categories of Role:

1. Guise

It corresponds to the interrogative ‘what as?’ for example:

“I come here as a friend” (Halliday and Mattiessen, 1994: 274).

2. Product

It corresponds to the interrogative ‘what into?’ (Halliday and Mattiessen, 1994: 275).

“aren’t you growing into a big girl?” (Halliday and Mattiessen, 1994: 275).

h. Matter

Matter is expressed by prepositional phrase like *about, concerning, with reference* (Halliday and Mattiessen, 1994: 276).

Don’t worry about the exam!

i. Angle

It is expressed by complex preposition such as *according to, in the word of* (Halliday and Mattiessen, 1994: 276).

“To Miss Lewisham, this had been a great relief” (Thompson, 1996:106).

D. Theme and Rheme

In English, theme can be defined as that or those element(s) that come(s) first in the clause. Rheme is the rest of the clause (Gerot and Wignell, 1994: 103).

1. Types of Theme

There are three types of Theme (Gerot and Wignell, 1994: 104) :

- a. Ideational or Topical
- b. Textual
- c. Interpersonal

a. Ideational or Topical Theme

According to Gerot and Wignell (1994:104), the first nominal group in the clause is ideational or topical themes. Topical themes can be nominal group complexes, adverbial group, and prepositional group or embedded clauses. There are two types of ideational or topical Theme:

1) Unmarked Topical Themes

Here, the Topical Theme is also the Subject

Examples of Topical Theme	Theme	Rheme
Nominal Group	Jack	went up the hill
Nominal Group Complex	Jack and Jill	went up the hill
Embedded clause	(what Jack and Jill did)	was go up the hill

(Gerot and Wignell, 1994: 104)

2) Marked Topical Themes

The Topical Theme is not the Subject.

Examples of Topical Theme	Theme	Rheme
Adverbial	Down	Jack fell
Prepositional phrase	Up the hill	Jack and Jill
		went
Complement	His crown	he broke

(Gerot and Wignell, 1994: 105)

b. Textual Theme

According to Gerot and Wignell (1994: 105) “Textual Themes relate the clause to its context”.

It can be: Continuatives, Conjunctive adjunct, and Conjunction.

1. Continuative indicates a new move is beginning, for example: Well, Right, OK, anyway, of course (Gerot and Wignell, 1996: 106).

Well, we can go now

Cont.	Topical	
		Rheme
Theme		

2. Conjunctive adjunct: it relates the clause to the preceding text by providing a logical link between messages (Gerot and Wignell, 1994: 106).

Well, on the other hand, we can go now

(Gerot and Wignell, 1994: 106)

3. Conjunction: it is also called Structural Themes. Conjunction links two clauses in a

coordinating relation; for example:

and she came to me

c. Interpersonal Theme

It is called Interpersonal Theme when a constituent to which would assign a Mood label (but not Transitivity label) occurs at the beginning of a clause (Eggins, 1994:278). There are three types of Interpersonal Theme. Those are modal or comment adjunct, vocative, and finite in interrogative (yes/no interrogative) (Halliday and Mattiessen, 1994: 79).

1) modal or comment adjunct

	Maybe	he	will pass the exam
Modal			
	Topical		
		Rheme	
Interper.			
Theme			

2) Vocative

Gerrot and Wignell (1994:107) defined Vocative as (a name or nickname used to address someone). It is called thematic only if vocative appear before the Topical Theme, a Finite verb or a Modal Adjunct, for example:

Danik, I have no idea.

Vocative	Topical		
		Rheme	
Theme			

3) Finite in interrogative

Martin, Painter, and Mattiessen (1997:25) explained that the Finite is typically realized by an auxiliary verb. Here is the example taken from Butt, et al (1996: 93).

	Are	you	angry?
Interper.	Topical		
		Rheme	
Theme			

2. Theme and Mood

a. Declaratives

According to Halliday and Mattiessen (1994:73) the typical pattern is one in which Theme is conflated with Subject in declarative clause. Here, Theme can be unmarked

Theme or Marked Theme.

b. Interrogatives

1) Yes/No question

Do	you	like dancing?
Fin.	Subj.	
		Rheme
Theme		

2) W/H questions

How much time	do you have?
Theme	Rheme

c. Imperatives

Theme in imperative clause can be treated with two ways (Gerot and Wignell, 1994:112):

1) Rheme only:

Move the chair into the corner.

Rheme	
-------	--

2) Process as Theme

Move	the chair into the corner.
Theme	Rheme

d. Exclamatives

Gerot and Wignell (1994: 113) explain that Theme in Exclamatives consists of Wh-element plus either a nominal group or an adverbial group, for example:

What a handsome man he is

Theme	Rheme
-------	-------

3. Thematic Equatives

It occurs when the form 'Theme=Rheme', for example;

"What the duke gave to my aunt was the teapot".

Theme	Rheme
-------	-------

(Halliday and Mattiessen, 1994:69)

4. Predicated Theme

Predicated Theme takes the form it + be (Gerot and Wignell, 1994: 110).

It	was me	((who break the teapot)).
Theme	Rheme	Theme Rheme

5. Clause as Theme in a Clause Complex

According to Gerot and Wignell (1994: 109), if the dependent clause comes first then dependent clause is treated as the Theme for the whole clause complex. Then, each clause also has its own Theme-Rheme structure.

If	you	were here,	I	will be happy.	
Str.	Topical		Topical		
		Rheme		Rheme	
Theme			Theme		
Theme			Rheme		

6. Multiple Theme

Here is the example of multiple theme which contain each of six types of non-topical element in thematic position taken from Halliday and Mattiessen, 1994:81:

"Well	But	Then	surely	Jean	wouldn't	the best	be to join	
						ideea	in"	
cont.	stru	conj.	modal	voc	finite	Topical		
	.						Rheme	
Theme								

E. Thematic Development

There are three main patterns of thematic development:

1. Theme re-iteration

According to Thompson (1996:303) re-iterate the element is a basic way to keep to a text focused.

2. The zig-zag pattern

"In this pattern, an element which is introduced in the Rheme in clause 1 gets promoted to become the Theme of clause 2" (Thompson, 1996:303).

3. The multiple-Theme pattern

"In this pattern, the Theme of one clause introduces a number of different pieces of information, each of which is then picked up and made Theme in subsequences clauses" (Thompson, 1996: 304).

CHAPTER III RESEARCH METHOD

In this chapter, the writer explains the methods used in this research. This chapter consists of type of the research, data and source, method of collecting data, population and sample, and method of analyzing data.

A. Type of the Research

There are two types of research. Those are descriptive qualitative and descriptive quantitative. In this research, the writer uses the descriptive qualitative research because it explains the data systematically, factually and accurately (Issac and Michael, 1971:42). In this research, the writer describes the findings (the Transitivity System, the Ideational Meaning, and the Thematic Analysis) in detail.

To support the explanation of the data and to give description clearly about the number of the processes and theme, the writer also presents the frequency of the participant, processes, circumstantial element and types of theme that appear on children songs in *Barney "Dancing and Singing"* series.

B. Data and Source

The data of this research are the song's lyrics in *Barney "Dancing and Singing"* series.

As stated by Arikunto (2006: 129), data source is the subject from which the data are obtained. The data source of this research are obtained from the CD *Barney "Dancing and Singing"* series in the form of song lyrics found in the CD.

C. Method of Collecting Data

According to Arikunto (1995:135), there are six types of methods of collecting data. Those are test, questionnaire, observation, interview, upgrade scale, and documentation method. In this research, the writer uses the documentation method since the data are taken from the CD *Barney "Dancing and Singing"* series. In documentation data the researcher collects the data such as book, magazine, document, etc (Arikunto, 2006: 158).

The writer also uses the *Simak Bebas Libat Cakap* (SLBC) method in collecting the data as the writer does not participate directly (Sudaryanto, 1993:133). Then, it will be continued with note taking technique which is followed with taking notes in cards or (disk if using computer technology) (Sudaryanto, 1993:139). In this research, the writer listens to the songs and takes note the lyrics that appear in each song.

D. Population and Sample

Population is the overall of research subject (Arikunto, 2006:130). The population of this research is the 9 songs in CD entitled *Barney "Dancing and Singing"* series. Actually in this series there are 11 songs including the opening songs but there is 1 song that has no lyrics. It is only the instrumental music. Beside that, there is one traditional dance show. Therefore, the writer only analyzes the 9 songs. From the 9 songs the writer found that there are 115 clauses.

Sample can be defined as part of representation of the data being observed. (Arikunto, 2006: 131). In taking the samples the writer uses total sampling techniques as the writer analyzes all the clauses appear in the songs. The writer uses the total sampling technique as the writer intends to analyze the dominancy of each process and theme. Thus, the writer can describe the concern of each song.

E. Method of Analyzing Data

In this research, the writer uses the referential identity method (Sudaryanto, 1993: 13). In referential identity method, the writer uses the language referent as decisive tool. The writer uses the referential identity method as the writer determines whether a word is noun, verb, or prepositional phrase. Besides that, the writer also uses the distributional method. In distributional method the writer uses the segmenting immediate constituents technique (teknik Bagi Unsur Langsung) (Sudaryanto, 1993: 31). In this technique, the writer divides the lingual unit of the data into some parts or elements. The following are the steps in

analyzing the data:

1. Dividing all the data in each song lyrics into clauses.
2. Rewriting and labeling the parts of the clause in terms of transitivity system.
3. Classifying the transitivity based on the process, participant, and circumstantial element that occur in each song and then describing the frequency.
4. Determining the Ideational Meaning of the songs.
5. Labeling the clauses into Theme and Rheme.
6. Classifying the Theme into Ideational/Topical, Interpersonal, and Textual Theme and then describing the frequency of each type of Theme.
7. Describing the thematic development between song *Barney* and *I Love You*
8. Drawing Conclusion

Actor

Senser

Conjunct.

Cont.

Rheme

Topical

Theme

Rheme

Struct.

Topical

Theme